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AN ANGEL.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MONROE H. ROSENFIELD.

To see her plod, night after night,
With heart as light as a feather,
And thro' the stage door fade from sight
In fair or stormy weather,
You'd hardly think that form so thin,
Ill clad and sad of mien,
Would soon appear an Angel in
The transformation scene.

Yet 'mid the tinselled glitter there,
With gauzy wings outshining,
She softly swings in upper air,
On folds of clouds reclining,
No plaudits from the throngs to win;
Till, 'mid the dazzling sheen,
The curtain hides the Angel in
The transformation scene.

In yonder garret, dim and dark,
A feeble child is calling,
And on the dingy stairway, hark!
A mother's steps are falling;
A little one, unknown to sin,
Looks up with smiling mien,
To welcome home the Angel in
The transformation scene.

So, plodding on, from day to day,
A pittance gladly earning:
Only a wall on life's rude way—
Its tolls and sorrows learning;
Oh, face so wan, so pinched, so thin,
When Death its store shall glean
Thou'lt surely be an Angel in
Yon transformation scene.

A PSYCHIC MANIAC, OR A DOCTOR'S TERRIBLE DEED.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HARRIE IRVING HANCOCK.

A little cottage, the smallest and prettiest I had ever seen. This appeared to be the end of my day's journey, for night was coming on fast, and before me was the only house I had passed since noon. My horse, although a beautiful animal, and feet and strong as could be desired, was thoroughly jaded; and that was another reason why I was glad to call a halt. So I dismounted and knocked at the diminutive and only door of this homestead in the wilderness. In answer to my summons a girl of probably sixteen, or thereabouts, poked her head through one of the windows on the front side of the cottage, and asked my business in a tone that betokened both diffidence and fear. Visitors were evidently of so rare occurrence that she did not know quite what to make of my appearance.

"Is your father at home?" I inquired.
"Yea, sir, but he is asleep, and I don't like to wake him," was the reply. "Can't you come later and see him?"

"I presume I could, if there were any other place to go in the meantime," I answered; "but the fact is, I am a stranger in this lonely section, and I wish to stop here over night."

"I am afraid you can't stop here, sir," the girl said, positively; "my father never receives anyone. Won't you please go away?"

"Who is it, Mina, and what does he want?" asked a husky and somewhat querulous voice from the depths of the little house.

"It's a stranger, father, who says he wants to stop here for the night. I have asked him to go away, but he doesn't seem to want to."

"You are quite right, my child; he must go away," came in emphatic response from the old man—for an old man I readily perceived him to be, despite his invisibility.

"If you will please to come out here, sir, I should like to talk with you about it," I said, in answer to this un hospitable declaration.

A bent and withered man, with long, snowy white hair falling far below his shoulders, hobbled to the door. At first sight one would have put him down for an octogenarian at least, but a second glance showed premature old age more clearly. He seemed weak, and there was a semblance of palsy in his movements. Plainly he was nervous and irritable, yet, withal, there appeared the wreck of former will and energy in an unusual degree.

"Why do you come here?" he asked, in accents almost of despair. "Why should the outside world attempt to intrude upon me, when I have so long endeavored to be free from it? You are a pleasant spoken man, as the denizens of the world go, and yet there may be a devil of retributive malignity in you. I have tried for fifteen years to remain hidden from all eyes except Mina's, and it is seldom that I have failed in this."

"Surely," I remonstrated, "you do not seek to hide from the inward gaze of God? Then why should you fear me, His servant, a preacher in His universal church, and devoted through this life and eternity to His service?"

"There is no God, although there must be a devil, a cruel, malign monster," muttered the old man. As he spoke, there came to his eyes the most awful glare of insanity it had ever been my lot to witness in my thirty odd years in His work. Insanity? Aye, and more—there was the evidence of a haunting crime in that terrified look. If ever the opportunity had presented itself to administer the consolation of my Christian belief to a fellow sinner, this was a striking instance. No earthly influence could have compelled me to give up this grand chance to comfort, and, if possible, to redeem. I said:

"Let me remain with you tonight, I implore you. I can yet convince you that, though there is a devil

as evil as you depict, there is a God whose infinite goodness can overshadow all his wickedness. The Creator of the universe has, in all ages, assured men of forgiveness for even the worst of sins. Believe one who has already experienced that redemption—you have only to repent and plead with him, and peace shall be yours through endless time to come."

The old man looked dubious, and I thought I had failed to carry my point. Then he reflected, and finally answered:

"In fifteen years I have never asked any man to come under my roof, and have refused scores permission to do so. But you are evidently hopeful that you can do me good, and from the bottom of

preparatory training at good old Harvard. My absorbing interest in medical topics had determined them to place me in the foremost ranks of the doctors. They were both vigorous, clear headed New England people, and had decided that I should have the best advantages obtainable, without regard to expense. I think I can truthfully say that I did my utmost to profit by their goodness, and at the end of my course I took high honors.

"Then I came back to America. My parents were anxious to see me open an office at once, and build up as large a practice as I could. They enabled me to fit up a splendid establishment, and after a while patients came to me in great numbers. Then I married, and Mina was born. Life

"A college friend of mine came to spend a few weeks with me, and I experimented with him in his sleep. In the morning I questioned him, cautiously to be sure, and you can fancy my delight when he related dreams to me that closely corresponded to the thoughts I had whispered to him the night before. The following night I tested my new found theory again, but not with quite as satisfactory results. Again and again I tried, and gave great range to the nature of the dreams. As I progressed, I was able to lay down certain rules of psychic control. At times, failure attended my efforts, yet on the whole I felt that I was on the road to great discoveries. My own physical improvement in the meantime astonished me. The

perceived. The human part of my nature was smothered in a frenzied determination to test the wonderful supposition. Even my affection for my friend must be sacrificed to attain what I imagined would be a great and glorious achievement. I resolved to put my plan into operation at once.

"Shall I ever forget that awful night? I have tried in vain to do it for fifteen years. An hour after my friend retired, I crept into his room with the stealth of a thief or a murderer. There was no sound, save his low, regular breathing. I stole to his bedside and satisfied myself that he slept. Then I started to accomplish my hellish scheme. Deliberately and carefully I whispered words in his ear, and the result fired me with renewed enthusiasm. I pictured to him the edge of a cliff that shot down thousands of feet, and muttered assurances that he was about to fall into the abyss below. The effect was wonderful. My friend tossed and moaned in his slumber, and with my hand on his brow I could feel the cold perspiration start. Everything was working satisfactorily, and I nerved myself for the final step.

"You have fallen, and the fall has killed you!" I almost shrieked.

"A quick, convulsive jump on the part of the sleeper. The moaning and tossing ceased. I could no longer hear his breathing, nor feel the breath on my outstretched palm. I could not doubt that he was dead, and that I had fully proven the theory."

"The reaction upon myself was swift and terrible. I flew from the room and rushed down the stairs out into the open air. Around the yard again and again I walked, until exhausted. Then I crept into the house and lay on a cot in the office through the horrible stillness of the night. Sleep came to me at last, but it was more terrible than the awakening. Between ten and eleven in the morning I was aroused by the scream of a domestic. I did not need her incoherent wallings to tell me that my friend was dead, for had I not killed him myself? Hastily packing a few of my possessions, I seized Mina from her nurse's arms and fled from the house. Not long after that I reached this spot, built myself this little cottage, and here I have remained ever since, subsisting as best I could, and seldom beholding the faces of men."

The old man paused, and sat with eyes closed. I had listened to his narrative with feelings that can hardly be imagined. I wished then, as I have often wished since, that I had never run across this strange maniac. After a few minutes, during which I was too oppressed with loathing and terror to speak, he opened his eyes and asked:

"Do you think God can pardon such a crime as mine? Only He can know how penitent and punished I have been for my fiendish experiment."

With considerable effort, I answered: "If you really do repent, and believe in His goodness, He will fulfill His promises of forgiveness, even though you are the vilest of sinners."

An expression more peaceful than I had yet seen came to the old man's face. "God knows I am penitent. I believe—I ask forgiveness—" he gasped. His head fell forward on his bosom; his body became rigid, and his eyes were fixed in a stony glare. He was dead.

In the morning I rode to the nearest human habitation, and secured assistance. We gave him Christian burial, and I hope and believe he died in full faith of his Saviour's redeeming love. I took Mina with me and educated her. She has bloomed into a beautiful womanhood, and is now a loving and loved wife and mother.

The narrative that I listened to that night in the cottage in the wilderness has never relaxed its grip upon my memory, but the recollection is now less ghastly than formerly. Does Mina know the story of her father's crime? I have never heard her speak of it, and from her sunny, contented disposition I cannot believe she does.

NETTIE LYFORD.

The attractive portrait on this page is that of Nettie Lyford, who has this season made a success as the Lunch Girl in Hoyt & Thomas' "A Hole in the Ground" Co. She was born at Boston, Mass., April 11, 1868, and comes of an old and respected family of the Hub. She was educated in her native city, graduating from its schools with honor. She was also a pupil at the Boston Conservatory of Music, receiving her musical education in that famed institution. She made her debut as Nora Desmond in "Emeralda," at a performance given by the Boston Wallack Club, of which she was a member. With the same organization she was successful as Belinda in "Engaged," Lady Angela in "Patience," Hebe in "Pinafore" and in prominent roles in other well known plays. Her professional debut was made in "Fantasma." She was seen by her present managers at a benefit performance at Lowell, Mass., and was engaged by them for "A Rag Baby." She remained with that company during the seasons of 1886-87. In September, 1887, Miss Lyford went on tour with Barry & Fay's Co., and played leading roles for a portion of that season. When "A Hole in the Ground" was at the Fifth Avenue Theatre, this city, she made her reappearance with Hoyt & Thomas' forces, as one of the Sisters. She then went on tour with the company, and was the understudy for the Lunch Girl role, playing it for a large number of performances during the trip. This season she commenced with the troupe's tour, and has played the Lunch Girl ever since, having been engaged specially for that role. Her debut in a leading part in this city, was made Oct. 29 at the Fourteenth Street Theatre, and her success was emphatic. Miss Lyford possesses a fine face, and is a conscientious and hard worker. Her voice, an excellent contralto, is well cultivated.



my heart I wish you success. You will find me a very strange man, and you must not mind if I am eccentric, or even worse. Come in."

I will confess that I was nervous, for I had never met a man who impressed me so strangely; but I resolved not to flinch for one moment from what appeared to be my duty as a clergyman. My host led me into a small room, one of the three which comprised the cottage. Every appointment of the place was neatness itself, but one fact which struck me at once was the apparent absence of books, and my unwilling host was certainly a man of considerable education withal. Supper had already been prepared, and in very scant language he invited me to share it with him and Mina.

After this formality, for there was very little food on the table, the old man led me into another room and motioned me to a seat. The girl, I noticed, did not follow us, and seemed to know that she was not wanted. Without any preliminary conversation, my host started upon the subject which had resulted in my invitation to remain.

"I must prepare you for a most shocking story," he said, "and one which will, I am sure, startle and repel you more than you have ever been startled or repelled before."

He smiled incredulously at my assertion that I was a servant of the Master, and that, whatever I heard, I would not be repelled by the confession of a penitent man.

"It was less than a quarter of a century ago," he began, "that I entered one of the most excellent colleges of medicine to be found in Germany. My parents were fairly affluent, and had given me a

seemed overflowing with happiness, until my wife died, a few months after childbirth. In the despair that followed this there came one relief, an overpowering desire to study the then neglected branch of science known as psychic phenomena. Young as I was, I fancied I could realize the vast importance and scope of this subject. I read every book I could get that touched, however lightly, upon my hobby. I went even to the madhouses, and there, by observation and experiment, I learned much that gratified me. I studied the matter every-where, and night or day was never out of my mind. Too late, I realized the awful intensity of the hold which my favorite theme had gained over me. Soon an outward change came that was apparent to all my friends. I was haggard looking and morose. Sleep was well nigh impossible, and appetite for solid food seldom came to my rescue. Try as I would, I could not shake the subject from my mind. It was ever present, until it became a horrible nightmare that knew no end. A slave to my hobby, I grew to loath it more than I had ever cherished it.

"Perhaps you can comprehend my condition. While my faculties were clear enough for the intelligent practice of my profession, on that one subject I feared myself hopelessly demented. One topic that I thought of continually, related to the influences that produced and determined dreams. I had read somewhere that by whispering in the ears of a sleeping person, dreams, corresponding to the thoughts of the speaker, would be formulated in the mind of the other, to such an extent as to give them a tinge of reality.

haggard look disappeared, I ate heartily; and my old foe, insomnia, was less aggressive than formerly.

"The effect upon my friend would have been alarming to a less enthusiastic student than myself. He grew thin, and became so despondent that I almost pitied him. He always slept on retiring, but complained so frequently about the bad dreams he was afflicted with that I had no difficulty in questioning him to my heart's content, without arousing his suspicion in the least.

"The darkest page in my life's history was soon after opened to me. One day, in scanning the contents of a new work on psychology, I found several paragraphs relating to nightmares. I poured over the pages eagerly, feverishly, and read words that fired me with a renewed and fiercer ambition to experiment than I had ever known before. The passage which particularly absorbed my attention has become so firmly fixed in my mind that I shall remember it to my dying day. It read like this:

"In the course of progress of that condition commonly called 'nightmare,' the subject sometimes imagines himself on the edge of a steep precipice or other great elevation. He peers over frightfully, and thinks himself about to fall. It is the theory of all savants who have ever given this problem sufficient attention, that were the subject to dream he had actually fallen, the effect of this supposition would be instantly fatal. The physical side of this—

"But I could read no further. That the truth of this theory had never been established, I readily

THEATRICAL RECORD.

Movements, Business, Incidents and Biographies of the Dramatic, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, DECEMBER 11, 1888.

IMPORTANT NOTICE.

To Managers, Correspondents, Agents, Advertisers, Etc.

We desire to call the attention of managers, advertisers, correspondents and others to the fact that, Christmas and New Year's falling on Tuesday, it will greatly facilitate the labors of this office if all those having matter for these holiday issues will mail their letters so as to reach THE CLIPPER not later than the last mail on Monday, Dec. 24 and 25. By complying with this request, managers, correspondents and advertisers will greatly assist us.

LATEST BY TELEGRAPH.

Special Dispatches from The Clipper's Correspondents on the Opening Night of the Current Week.

'FRISCO WIRINGS.

No Novelties at the Playhouses—The Bert Divorce Suit, Etc.

[Special Dispatch to The New York Clipper.]
SAN FRANCISCO, Cal., Dec. 11.—The Emma Abbott Opera Co. commenced, Dec. 10, their last week with "The Chimes of Normandy," to good attendance. The Coquelin-Hadling Co. come 17 for a fortnight, at advanced prices.

BUSH STREET THEATRE.—The second week of "Little Puck" opened last night to a big audience. This house will be closed after Jan. 5, and will go into the hands of the mechanics. It will have a new stage, entrance, etc., and, when opened, will be found much improved. Manager M. B. Leavitt is here, and is personally making the contracts for the alterations.

ALCAZAR.—C. H. Hoyt's "A Midnight Bell" was revived here last evening to a large and well pleased audience. The play had a three weeks' run last season.

TIVOLI.—"Said Pasha" continues to please large audiences, and will be kept on till further notice. OPIHEUM.—"Peck's Bad Boy" was put on here last night, for a fortnight's run.

VIENNA.—The Avery Bros., Jessie Seed, John Stokes and others opened here last night.

WIGWAM.—John Masters and Drummond and Rowe were the new people this week.

EDWARD G. BERT ON DEC. 7, sued Mabel Bert for a separation on the ground of desertion. They were married here May 25, 1879, but Mr. Bert has not seen his wife in two years. She is on the road with McKee Rankin. The affair is a sad one, involving two families.

LATEST FROM THE HUB.

Boston is Hit Hard by Good Attractions—The Theatres are Packed.

[Special Dispatch to The New York Clipper.]
BOSTON, Mass., Dec. 11.—Boston is eager to add that "Paul Kaurav," at the Globe, is confessedly a piece of more than ordinary strength. In fact, it is something sympathetically powerful, and retains almost the entire attention of the spectators from the time the curtains rise on Paul Kaurav's study, throughout the fifth act, which places everything and everybody about right and compels a distinctively happy curtain. As potent as the drama was in its entirety, individual interpreters of the play can be limited to a decidedly select few in the persons of Author Mackay as Gourou, Carrie Turner as Diane Beaumont and Chas. Vandenhoff as Duc Beaumont. Much was promised as to the scenic representations, but it was scarcely fulfilled. The audience was especially large and correspondingly enthusiastic. In its way, "The Rivals," at the Park, was a veritable gem. The theatre was filled to overflowing, the orchestra being forced beneath the stage. Joseph Jefferson portrayed Bob Acres in a manner thoroughly unapproachable up to date. Mrs. Drew gained a most emphatic approbation in her entirely inimitable impersonation of Malaprop, and the venerable artist must be accorded with the strongest kind of an artistic triumph. She scored most heavily. John Gilbert, of course, fairly revelled in the role of Sir Anthony. He was a perfect embodiment of the character. Curtain calls ruled throughout the performance, and so great is the take that an extra matinee is arranged for 12 o'clock. The Hollis accommodated an immense audience, when "The Queen's Mate" was produced last night. To the credit of Richard Golden it is no more than fair to say that he made the strongest kind of a hit, and really carried off the chief honor of the piece. It was a bit of acting that equaled the best of the French impersonations. Harry Paulton developed splendidly after the first roughness of the opening act, and carried himself through in creditable shape. The opera passed off capitally. Little Post sang in splendid fashion, and Mattie Delano looked picturesque and pretty. "Shenandoah" and "La Tosca" both drew in good audiences. J. H. Wallack charged, thundered, killed and hurrahed before a rattling big audience at the Grand Opera, and achieved his expected success. Hyde's Specialty Co. gave an admirable entertainment to a packed house at the Howard. There were no acts of novelty enough to particularize in this dispatch. Property Master O'Brien's wife, of the Howard, died.

NOTES FROM QUAKERDOM.

Good Attendances at the Philadelphia Theatres—The New Opera a Failure.

[Special Dispatch to The New York Clipper.]
PHILADELPHIA, Pa., Dec. 11.—All the theatres had good houses last night. "A Legal Wreck" at the Arch and "Erneste" at the Chestnut carried off a great hit in this, his native city. In "A Legal Wreck" and the play was well received. Mr. Drew was given several recalls. Other good work was done by Sidney Smith, Mr. Hudson and Mrs. Rouse. Clara Morris' "Renee de Moray" is well known here as D'Ennery's "Martyr." She played it to a crowded house at the Broad, and was highly appreciated. An indisposition, which seems to have become more and more marked as the years go by, married her performance somewhat. The play met with favor. "The Fugitive" at the Walnut was a great success. It will crowd the house all the week. The alleged comic opera "Aurelia," which was produced for the first time on any stage at the Academy of Music, is a mélange of musical rot and literary drivel. The plot is inexplicable, the situations are absurd and the lines put in the actors' mouths ridiculous. A large but bored audience witnessed it. The composer is Ernest Pedler, and the librettist William Augustus Smith of Wilmington. It is not an opera, neither is it a play, nor a burlesque, nor anything in the dramatic line. The single-act could not sing the music, and it would be unfair to criticize their efforts to act under such disadvantageous circumstances.

FROM OTHER POINTS.

Wirings from Here, There and Everywhere on Opening Nights.

[Special Dispatches to The New York Clipper.]
NEW ORLEANS, La., Dec. 11.—Rider Haggard's masterpiece, "She," was produced for the first time in this city by the Webster-Brady Co. at the Grand Opera House last night. The scenery, which the company carries complete in every particular, is excellent. The wreck of the slave ship at sea in an electric storm, the African coast at sunrise, the fearful and realistic post scene, the cavern palace, the ruined city of Khor, the crossing of the narrow plank over the swinging rocks, and the fire of life, where the beautiful woman "She" is transformed into a shrivelled mummy over 2,000 years old, are all marvels of the scenic artist's work. Despite a heavy rain, they opened to standing room only. The company is good. "A Night On" attracted big business to the popular Academy. McKee Rankin opened his second week at the St. Charles in "40," with Mabel Bert assisting, and made a decided hit. "A New Tramp in Town" drew a large audience to Avenue. "The Ranch King" packed Faranta's big house. Herold's "Zampa" was performed at the French Opera House to a fine audience.

CHICAGO, Ill., Dec. 11.—The Bostonians started in with "Pygmalion and Galatea" last night with a boom, and McCaul's Co. did as well with "Lorraine" at the Haymarket. "The Stowaway" had more than a good house. It is put on with extra effect. "Held by the Enemy" hung out its standing room sign at 10 o'clock Sunday night, and did well last night. F. K. Warde had only an average house at McKee's, but "The Corsair" did well at the Columbia. The People's had a big house. Lydia Thompson, at the Theatre. There is more trouble at this new house, a number of creditors filing bills in the court yesterday afternoon, asking leave to withdraw chairs and other furniture they have put in from the charge of the assignee. If the present trouble continues it is doubtful if the house can be kept up. Other theatres did as usual.

LOUISVILLE, Ky., Dec. 11.—Masonic Temple opened with "The Streets of New York" to a good house. Macaulay's opened with the Boston Opera Co. to a large audience. Harris Theatre had two big audiences to see the Kimball Opera Co. The Buckingham Theatre opened with Frank T. Payne to a fine house. The Grand Central had a fair first night house. "The Arabian Nights," which has been playing a three nights' engagement at Masonic Temple Theatre, stranded at the conclusion of the performance. The cause assigned was the poor business done for the past two weeks, and the failure of Edward M. Gardner to advance money for salaries due the members for the past two weeks. In consequence the show went to pieces. Some of the members will be able to leave the city, while others will have to remain here until they can get assistance.

CINCINNATI, O., Dec. 11.—Good business was the rule all around, and the Sunday openings were all successful. Rose O'Neil, at the Standard, began a second week's engagement in "Counterfeit" to a good house. Hoodman Blind fairly packed Harris, while the same story can be told of "Matthias Sandorff" at Henck's. A Bunch of Keys, with Mary and George, opened at Hayt's. "The Night Owls" gave a grand show at the People's. The return of "The Pearl of Pekin" to the Grand was an event. Manager and Mrs. James E. Fennessy celebrated the tenth anniversary of their wedding, and were stocked up with linens by their friends. Edward M. Gardner, of the Comical Cavalcade, of "Little Nugget," has sued Alfred Cawthorne for divorce. He left her twelve years ago, and lives in Philadelphia.

MINNEAPOLIS, Minn., Dec. 11.—The Hennepin Avenue Theatre is to be opened again. C. N. Hunt has purchased all the rights of the old theatre company, and on 8 received permission from the Historic Court to run a house for the benefit of the creditors. The creditors were all represented in court, and consented to the order placing the property in Mr. Hunt's hands, the latter giving bonds of indemnity. Mr. Hunt proposes to manage the theatre himself for the present. It will take a week to put the property in order. During the management of this month the premises will be let for various entertainments. On Jan. 1, some permanent arrangement will be made. The matter of Receiver Whelan's remuneration was reserved for further discussion. Mr. Hunt is an attorney, a rustler, and was attorney for the late Standard Theatre and former proprietor. This will make four theatres in town besides the Comique.

KANSAS CITY, Mo., Dec. 11.—It is possible that the \$250 charged for admission accounts for the light attendance that greeted the Coquelin-Hadling Co. at the Coates last night, and it would seem that the few that did attend had failed to put up on their French, for there was certainly a lack of interest and enthusiasm. At the Globe, "Natural Gas" drew fairly well. Alice J. Shaw, at the Warder, had a light attendance. "His Natural Life" at the Ninth Street, filled the house and made a hit.

ST. LOUIS, Mo., Dec. 11.—May Howard's Burlesque Co. drew "S. R. O." to the Standard last night. Barry and Fay turned people away at Pope's last afternoon, and evening Sunday. Louis James and Marie Walworth drew a fair house to Olympic. The MacCollin Opera Co. drew a fair attendance to the People's. Rosina Vokos drew a good house at the Grand.

CLEVELAND, O., Dec. 11.—At the Euclid, Aronson's Opera Co. presented "The Yeomen of the Guard" to a good house at raised prices. At the Park, Wallack's new drama opened to a large house. At the Cleveland, "The White Slave" was presented to a large audience. At the Columbia, E. F. Mayo opened to a good house. The Academy opened to "S. R. O."

WASHINGTON, D. C., Dec. 11.—At the National, F. H. Southern in "Lord Chumley" at Albaugh's, Harry Williams' Co., and at the Globe, a good variety bill, all did a fair business.

ROCHESTER, N. Y., Dec. 11.—Geo. M. Wood, as Dr. Jekyll and Mr. Hyde, at the Lyceum, killed at the Grand, and Edwin Arden at the Academy, all opened to large audiences. The Casino had a good attendance.

ATLANTA, Ga., Dec. 11.—Cleveland's Haverly Minstrels packed the house. Frank Cushman, and Howe and Doyle received a perfect ovation. C. E. Verner did a big business.

WEST VIRGINIA.

Wheeling.—"The Corner Grocery" opened a three nights' engagement at the Grand, Dec. 3, that turned out to be the best of the season. A. G. Field's Minstrels appeared 6-8. Coming: Gilmore's Band, 12-8. N. S. Wood, at the Academy, "A Night in Venice" 20-22. Kimball's Opera Co. 24-26.

OPERA HOUSE.—Kate Russell did a poor business 4-5. Lovett & English Folly Co. has a good business sale for 10-11. "The White Slave" at the Academy, "The Streets of New York" 21, C. A. Gardner 22, "A Hole in the Wall" 23.

Parkersburg.—Florine Arnold came Dec. 3 to a light house, but a 2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1

JOHN F. STOWE, manager of Stowe's Circus at winter quarters, Cincinnati, O., was presented by his wife, Nov. 27, with a bouncing baby girl, W. T. last week: Geo. Fisher and Della Wall, Ella Summerton, Den Howe, Martin and Ranshon, Hanson and Colton, Retlaw and Alton, Minnie Hughes, Annie Girard, Miss Annetta, Ada Adair, Olive, Nellie Daniels, the Gohlbe, Mores and Frank, Louise Leslie, Stella Weston, Ida Storm, Larry Lund, Kitty Woods, Miss Le Clair, Mabel Pearl and John Cassidy.

AT THE PALACE THEATRE, Port Townsend, W. T., last week: Jim Dalton and Clara Boyle, Ed. Martin and Rose Lonsdale, Lulu Williams, J. H. Merritt, Amy Stanley, Kennedy and Stanley, Birdie Richards, Gerie Stanley, Susie Starlight, Daise Bennett, Jennie Weston, Clara Baldwin, Alda Milton, Kate Fenton, Jennie Hinkle.

LEONARD PHIMROSE has recovered from his recent illness, and is now working with his partner, Sam Pickett, at the Olympic Theatre, Chicago, Ill.

ARTHUR C. RIGBY, of Gorman's Minstrels, was the happy recipient Dec. 5 of an elegant gold-headed cane at Salem, Mass.—a gift from his many friends at that place.

HARRY V. GIBB, a circus attaché, shot and killed L. L. Stubbs at Troyville, La., Dec. 4, for insulting the landlord of the Baker House, and his wife.

SHEEHAN AND COYNE, who are at present doing exceedingly well with Austin's Australian Novelty Co., say they will jointly star next season in a three act comedy to be specially written for them by Scott Marlowe. Thomas Brady will direct their tour.

THE WATSONS opened at Drew's Museum, Cleveland, O., Dec. 10—their first appearance there in three seasons.

A DISPATCH from Cincinnati, O., dated Dec. 8, says that Chief, the big elephant connected with Robinson's Circus, is to be killed by electricity, as he has become so vicious. He has recently killed two men.

THE TRAINED HOG JUMBO, exhibited by Barnum for some time, was slaughtered at South Framingham, Mass., Dec. 7, at the age of three and a half years. The weight of the porker was 598 pounds dressed. There were several guesses made on the weight of the animal, and one man estimated the weight at 596 pounds. The hog has been recently kept at Hillside Farm, the residence of C. Lloyd.

WILLIE playing at the Mascotte Theatre, Marietta, O., Jennie Stanford and Bertie Markham were presented with handsome diamond necklaces.

JAMES AND LILY ROSE inform us that they have been obliged to cancel all their Eastern engagements on account of the illness of their children. They will leave for Detroit, Mich., to lay off.

AT THE PEOPLE'S THEATRE, Ironwood, Mich., this week: Carroll and Lewis, Harry E. Smith, May Grennell, William Gregory, Jennie Campbell, James Mulligan, Carrie Hall, Waldo Whipple, Minnie Lewis and Newman and Gaylor.

AT THE THEATRE, Butte, Mont., week of Dec. 3: Hattie Phillips, Dollie Sharpe, Frank Binney, Ada Clifton, Sam Lang, Kittle Chapman, Thorne and Carleton, and the regular stock. The Gerry Sisters opened 10.

JOHN VIDOCQ is resting in this city under the advice of his doctor, who met with a severe fall in Amsterdam, N. Y., some weeks ago, occasioning serious injuries, and he will have to lay off for a while.

MARY FENTON presented her husband, John F. Fenton, with a pretty girl baby Dec. 7, at Boston, Mass.

NOTES FROM AL. G. FIELD'S MINSTRELS—After six weeks of rain and mud, and good business throughout it all, we have once more struck sunshine. G. P. Campbell has joined the advance forces as advertising agent. J. E. Hatfield has taken John Baker's place as promoter. John N. Russell joined "Wheeling" W. Va. Mrs. Al. G. Field joined at McKeesport, Pa., bringing the new uniforms for the first part. They are beautiful, consisting of red plush coats and white satin pants. Mr. Russell's new afterpiece, "She," will be produced at the Columbus Theatre, Cleveland, O., Dec. 24.

MAUD CARLINGTON has been obliged to cancel her dates indefinitely on account of illness. She is at West Superior, Wis.

THE RUMOR that the late George Hallen had suicidal intentions, and was met with no reason for such a report can be truthfully given.

WE HAVE RECEIVED a letter, signed by the members of the New York and Philadelphia Show, denying the report that Martin Lowande owes them any money. They write that they are still with the company, and that some of them are in Mr. Lowande's debt. And we have also received a letter from Mr. Lowande regarding the same report. The company includes: R. A. Schatt, A. E. Scafar, Geo. Powell, Frank Leray, William Lowande, Frank McCarthy, Jockey Carroll, Charlie Allen, Sam N. Blankenship, William Slater, Chad Millard and Albert Dade.

AT THE GRM THEATRE, El Paso, Tex., last week: Louise Adney and Ruby Knight, Joyce and Carroll, Lillie Wilson, Atkinson Sisters, Henry Robinson, Ella Davis, Lulu St. Cyr, Ida Grayson, the Dutch Mendels, Emma Irvine, Ole Simpson, Tricie Wade, Kittle Roslyn and a burlesque, "Little Jack Sheppard."

MRS. MOLLIE DARE, of 161 South Clark Street, Chicago, has written our Memphis Tenn., correspondent a letter of inquiry concerning her daughter, Ada Dare, known as Ada Forepaugh, who is supposed to be with the John Forepaugh Show. Mrs. Dare seems very much distressed for the welfare of her daughter, and wishes to communicate with her and send her sufficient money to pay her fare home.

CLEVELAND'S HAVELY MINSTRELS are Eastward bound after another remarkably successful tour of the West. Business is reported enormous, and Manager Cleveland is said to have "money to sell." Wm. H. Shade rejoined at Leavenworth 6, having resigned his position on the Kansas City Journal. Storer is being taken toward obtaining a copyright of Mr. Cleveland's new first part idea, which the originator believes will create a stir when seen. Banks Winter is the proud possessor of a valuable thoroughbred greyhound. Chas. H. Day meets many friends among the audience. Fraternity who pleasantly remember him as a precursor of white tents in other days. The company is to be augmented at Chicago, Dec. 18, by the addition of a number of new people.

ARKANSAS.

Little Rock—Kate Claxton played to an immense house Nov. 29. "A Night Off" Dec. 1, drew a small audience. P. F. Baker had a medium house 4. In the midst of the performance the incandescent light went out, and the audience in darkness until the gas could be lit. Coming: Jane Coombs 6, John Thompson 8, the Prescott-McLean Co. 11, 12, "One of the Finest" 13, Mr. and Mrs. W. J. Florence 14, 15, "Si Perkins" 17, "Alone in London" 19, Grand Opera Co. Christmas week.

Hot Springs—At the Opera House, Estelle Clayton in "A Sad Acquaintance" and "The Quick and the Dead" drew fair audiences Nov. 28, 29, though the weather was greatly against her. Jane Coombs Dec. 3, 4, had a house on account of the weather. Booked: P. F. Baker 5, Mr. and Mrs. W. J. Florence 16, the Prescott-McLean Co. 13.

MISSISSIPPI.

Natchez—Diefenbach's Ten Cent Circus billed for week of Nov. 26, showed three nights, filled its tents and quietly passed away. Maude Atkinson 29, 30, Dec. 1, did poor business. Hall's Circus and Bingley's Menagerie, combined, opened 3 to good business, notwithstanding the weather was very inclement. "One of the Finest" is booked 10, and the town is billed for Robinson's Floating Palaces 10, 11.

Vicksburg—Lillian Lewis played to a crowded house Nov. 30. Kate Claxton 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

UTAH.

Salt Lake City—At the Salt Lake Theatre, Cleveland's Haverly Minstrels, played Nov. 30, Dec. 1 and matinee to crowded audiences. On the opening night many were turned away. Hallen and Hart come 7, 8. At the Grand Opera House Daphne Sally comes 10, 11.

NEW PLAYS AND NEW HOUSES.

"The Tigress," Ramsay Morris's Dramatization of His Novel, "Crucify Her."

"Crucify Her," the novel by Ramsay Morris, of which "The Tigress" is a dramatization, is in three books, and deals largely with the gay life at Monte Carlo and Paris. It was the original intention of the author to produce the play as "Crucify Her," but after thought showed the advisability of a change, and it was originally done at Macaulay's Theatre, Louisville, Ky., Oct. 15, as "The Tigress," with Selena Fetter in the leading role. The advisability of selecting Louisville for the initial presentation will be readily seen, for it is a city that is the birthplace of Miss Fetter, and it is also the city where that lady made her professional debut. The first act is laid in Monte Carlo, where Victor Valjean, after many recurrent losses, is seeking a loan to help him at one more turn with the wheel of fortune. He is lucky to discover the opportune banker in Gerard Troubert, the brother of the woman he loves. He returns happily to the great city, but one day he is found watching with interest the play of the man who dares court for her heart. But there is another one on the stage, the pretty violet girl, Sara, whose eyes are fixed tenderly on Victor, who but a moment before told her that he had tired of her. But on the face of Lisa Troubert, who has met with another loss, but one who is full of that which is to follow. Lisa calmly confesses to him that she has been trifling with his sincerity and cause, by her candor, Victor's self-murder. Sara is to the dead form of her lover and swears vengeance on Lisa Troubert. Sara, at last repentant of her grudge love for the unfortunate Victor, changes her name to Angela Romano, and is employed by the Countess Beaudry to take charge of her ward, Etienne. The countess son, Raphaël, falls in love with the sad Angela, the daughter of Lisa Troubert, who, under the name of Lisa Beaudry, has been invited as a guest to Chateau Beaudry. Guido Barotti, the former Gerard Troubert, encounters a diamond necklace on the eve of a grand ball, but suspicion falls on no one until the ball takes place, when the Countess Beaudry, between the adventures and the governess, a black ball of velvet falling from the neck of the former convicts, Raphaël, the Countess Beaudry, is accompanied by her brother, Guido, who once departs in a huff, leaving Lisa in disgrace. Raphaël has another visit from Stella on the following morning, when she describes to him how she liberally had assisted her brother after his return from the ball. She takes a draught of slow poison in Raphaël's presence and dies, leaving the secret of Angela's clouded past with the dead alone.

New Star Theatre, Buffalo, N. Y.

On Dec. 24 this elegant structure will have its doors thrown open for the first time, the initial attraction being a Madison Square Co. in "Partners." Architect W. W. Carlin, of Buffalo, planned the house for Emanuel Lev, its owner, and Dan's Shelby, according to his lease, will manage the house for six years from its opening. It is centrally situated at the junction of Pearl, Mohawk and Genesee Streets, one block west of Main. Every detail of the architecture and its appointments is of the latest and most approved design. The main entrance is from Mohawk Street, the house facing both that and Genesee Street. Passing through a stone arch 15 ft. wide and 16 ft. high, decorated with figures in relief, one finds himself in a vestibule 9 ft. wide by 24 ft. long—sufficiently large for the exit and entrance of a crowd of people without any inconvenience. To the right is the main ticket office. Two double and two single doors of polished mahogany open into the foyer, the walls of which have a combed surface, tinted with a shade of dull red. Two broad staircases from the lobby lead to the balcony. The galleries are of the latest design, with separate iron staircase, and have a separate ticket office. The foyer screen is of polished cherry, and all the interior finish is of the same wood. On either side of the proscenium arch are three tiers of boxes, seven in number, the lower three having square paneled fronts, the second tier having fronts and the upper box front slightly curved. Above these is an ornamental piece of sculpture of appropriate design. The woodwork, plaster cast fronts and canopies of these boxes, as well as the gallery fronts and the proscenium, above a warm yellow light, are of gold. Narrow doors are placed in each side of the proscenium arch, to prevent drawing back the curtain for players to respond to encores. The extreme length from the front to the rear of the stage is 12 ft. The auditorium is 46 ft. wide by 30 ft. high. The proscenium opening is 46 ft. wide by 30 ft. high. The stage is 4 ft. deep, 75 ft. wide and 6 ft. high to the rigging loft. There are fifty-seven seats in the ground floor and forty-two pairs on the sides. The first tier is 25 ft. and the other 42 ft. above the stage. The theme of decoration of the proscenium ceiling is a life sized figure of the Muse of Comedy, with a crown of grapes and a cornucopia of flowers, and a background of clouds with intermingled garlands and ferns, with dragons, at regular intervals, for attending to the stage. The ceiling is painted and gilded by A. Volmer, a pupil of Garibaldi. The main ceiling represents smoke clouds issuing from large incense urns at the corners. The stage is of the latest design, in place of the customary chandeliers the ceiling is studded with incandescent electric lights. In the proscenium ceiling are eighty-two of these lights, concealed in the arches, and the main ceiling contains sixty-eight more. In the gallery fronts are twenty bulbs of opalescent glass, through which incandescent lights are thrown, and a series of oval stained glass of rich design, blending with the prevailing color of the drapings of the boxes, the full beauty of which is shown by electric light. In the side boxes there are electric pendants on the foyer ceiling, in the hallways, under and over the staircases, ten electric brackets overhanging the orchestra, three sets of forty border lights and a grand total of 150 lights. There is not a nook or corner where light is needed in which some of the nine hundred and fifty electric lights will not be found. All the wires and electric conduits converge in a switchboard on the stage, where one man can control the entire system of lighting, as nothing but electricity is used. The exact number of lights is 1,200, divided thus: 60 below, 60 in balcony and second tiers of boxes, and 50 in gallery. On the first floor are Andrews' opera chairs, made of iron, upholstered in black cloth, with the backs being especially high and comfortable. The Wallace chairs will be used in the balcony and wall seats in the gallery. From the rear of the ticket office a double door leads into Genesee Street, while three sets of double doors, distanced equally from each other, form the exits on Pearl Street. The property room is a large room of rich dark wood, and the same material will hang between the columns of the foyer partition. The centre of the drop curtain represents a canyon of the Colorado. The stage equipment embraces all that is new, modern and useful in dramatic art, and includes a most complete stock of scenery, painted by Norman Albert Lohr. There are seventeen exterior scenes, twenty-four borders and sixty three set pieces. To the left of the stage is a hallway from which ascends a flight of stairs to a dressing room, each being about ten feet square. There are eight more dressing rooms in the basement of about the same dimensions, and also a large room for the use of the actors. There is a trap ceiling beneath the stage, an engine room containing a forty horse power engine for the purpose of operating the machinery of the stage, which will draw off the impoverished atmosphere from the auditorium; another engine room where two fifty horse power engines will be used to give power for the manufacture of electricity for the two four hundred light Edison dynamos; boiler rooms and carpenter shop are under sidewalks. Property room, toilet rooms, a music room, vocal vaults and other apartments occupy the remaining space in the basement. A thermostat will regulate the temperature within a fluctuation of two degrees. The building, so far as possible, has been made fireproof. In furtherance of this object, Grinnell's automatic sprinklers run through the house. The theatre occupies the ground floor, but the building is not solely occupied by the theatre auditorium. It contains, in addition, flats and stores. Next to the theatre, and almost a part of it, is one of the finest buffets in the city, occupying half a block. The theatre is a branch of his "Silver Dollar" on Main Street. The theatre proper cost in the neighborhood of \$150,000. It is the largest and most complete theatre one of which the owner, lessee and the amusement seeking public of Buffalo may well be proud.

"Ein Toller Elnfall."

In "Review of the Week," on another page, we refer to the success of "Ein Toller Elnfall" ("A Keen Idea"), by Carl Laufs, which was acted, for the first time in America, at Amberg's New Theatre, this city, Dec. 6. The plot: Steinkopf, who is married to his second young wife, detects a correspondence which she has held with a young man. Unaware that the object of the correspondence was the daughter of his first wife, he forces them, in a fit of jealousy, to go travelling with him, and leaves the house in charge of his nephew, Ernst. This nephew, a specimen of a rascal, as they are abundant in Germany, is a student, suffers from chronic money troubles, and, at the advice of his valet, conceals the key idea of restoring the house to its former state, and procures some delicious types from real life—a half crazy composer, a penniless tenor, a young variety actress and a whole family from the country—none, however, after the nephew and his valet, and now an embroiled full of fun,

wit and spirit sets in. The composer is scared out of his wits by the ever singing tenor; the male head of the country family begins a gallant adventure with the variety actress, and is hunted by his terrible wife; the nephew falls in love with the daughter of the composer, the worthy couple, and the valet helps himself to the wine cellar. The climax is reached when a despatch announces the return of the uncle. The valet and the nephew arrive at the same time, without expecting to meet each other. After indescribably funny altercations everything turns out well. The lovers are happy, and the husband becomes content with life.

WISCONSIN.

Milwaukee—H. E. Dixey gives two performances at the New Academy Dec. 9, filling part of the dates left open by "The Pearl of Pekin," which was changed to later in the season. Hanlon's "Le Voyage en Suisse" appear 13, 14, 15, 16. During this engagement the first six hundred purchasers of reserved seats on the lower floor, will each be given a lot at Sault Ste. Marie, Mich. Mrs. Shaw drew a very large house 4. "A Dark Secret" and Milton Nobles are near attractions.

GRAND OPERA HOUSE—Blind Oscar, a colored boy, will be exhibited 10-11. Joseph Murphy drew his usual big audience 9-9. "The Private Secretary" had to be content with fair houses 3-3. "The Ivy Leaf" and Corinne will appear soon.

STANDARD THEATRE—This house enjoyed a week of excellent patronage closing 9. "The Scarlet IX" opens for four days 10. "The Red Rover" 21.

PEOPLE'S THEATRE—The Rent-Sanctity Co. opened for one week 10. Levitt's English Folly Co. 17-22. ST. THOMAS THEATRE—The Rent-Sanctity Co. with Ford Urban in the title role, was given 9.

GRAND AVENUE THEATRE—Renouncing: Tex Bender and Christ Before I Hate (its last week). New faces 10: Harry Walden, Chic Weller, Louis E. Kelly, and Harry W. Barton, Wm. Sherer, Mack Children and the Sausage Quartet.

THEATRE—New people 10: Belle Gordon, Freddie Pausley, Blanche Webster and John Boyd. Remaining: Dan Powers and Ruth and Bryant.

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NEW YORK CITY.

Review of the Week—"Captain Swift," a four act drama by Haddon Chambers, acted for the first time in America Tuesday night, Dec. 4, is to be set down without hesitation as a success. It will probably enjoy a good run at the Madison Square, where it is acted with even strength by this cast: Mr. Wilding, Maurice Barrymore; Mr. Seabrook, Frederic Robinson; Harry Seabrook, Henry Woodruff; Mr. Gardiner, F. M. Holland; Marshall, J. H. Stoddard; Ryan, Walden Ramsay; Bates, Reub Fax; Mrs. Seabrook, Agnes Booth; Stella Darbisher, Marie Burroughs; Mabel Seabrook, Annie Russell; Lady Stanton, Mrs. E. J. Phillips. Last week we presented a full sketch of the plot, and also gave the date of its London introduction. Dion Boucicault, at Manager Palmer's request, had changed the original ending so that the curtain fell on a scene of comparative happiness, instead of on the suicide of the remorseful and despairing bushranger. This alteration has not justified itself, and the author's original finale is to be restored at once. The play is skillful in construction, strong and finished in its language and effective in its climaxes. Its *motif* is not new, nor are its characters always truthful to life, but its merits put these shortcomings beyond serious criticism. Maurice Barrymore impersonates the titular character with considerable force and a discretion not always displayed in his work. Harry Woodruff has made a creditable first appearance with Mr. Palmer's company. Mr. Holland and Mr. Stoddard are to be commended for their usual excellence. The drama has drawn full houses so far. The new scenery, by Richard Marston, is in rare good taste. Wednesday afternoon, 5, the pupils of the Palmer-Boucicault School of Acting gave their first public matinee. A large audience of their friends encouraged them with natural warmth and lack of discrimination. We present the casts in which the young people appeared, and prefer not to apply serious criticism to their performance, which, as a whole, was not at all satisfactory. "Kerry," Gerald, E. S. Broussard; Dr. Mellish, Jos. McHugh; Goldham, Francis Livingston; Mrs. Desmond, Ray Rockman; Kate, Nannette Comstock; Kerry, Dion Boucicault. Scene from "King John"—Pandolph, Gordon Emmons; King Philip, Clarence Taylor; Lewis, John Dempsey; Constance, Cora Deane. "Hunted Down"—John Leigh, Walden Ramsay; Mary, Nannie Craddock; Lady Glenearrigh, Kate Lester; Mrs. Bolton Jones, Viola Whitcomb; Clara, Cora Deane; Fanny, Evelyn Malcolm; Rawdon Scudamore, George St. Mar. Mr. Ramsay was loaned from the Madison Square Company for the occasion. A word of praise is due to Nannette Comstock (formerly of Hoyt & Thomas' forces), Cora Deane, E. S. Broussard and Nannie Craddock (who had already made a professional appearance in "Partners"). "Little Lord Fauntleroy" is an undoubted success at the Broadway, and it ought to run long. Little Elsie Leslie played the title role all last week, save Tuesday night, 4, when Master Tommy Russell assumed the delightful character. It is the intention of the management to have young Russell relieve Miss Leslie occasionally during the stay of the piece, and not on alternate evenings, as had been reported. Master Russell's performance 4 was enjoyed immensely by a splendid house. We prefer not to compare the young players' merits, as indicated in Mrs. Burnett's drama. It will do to say that young Russell is a bright boy, who has been discreetly trained, and that his work is always charming. Miss Leslie, however, has created a genuine sensation that will help the drama very valuably in its metropolitan duration. These were the unchanged bills: Mary Anderson in "A Winter's Tale" at PALMER'S; "The Yeomen of the Guard" at the CASINO; "The Lottery of Love" and "The Wife of Socrates" at DALY'S; "Waddy Goggin" at HARRISON'S; "A Brass Monkey" at the BLOOM; "The Old Homestead" at the ACADEMY; "Sweet Lavender" at the LYCKM; Roland Reed in "The Woman Hater" at the FOURTEENTH STREET; "The Two Sisters" at NIBLO'S; "The Crystal Slipper" at the STAR; "Monte Cristo Jr." by the London Gaiety Burlesque Co. at the STANDARD; and the Booth-Barrett Co. in "Othello" and "The Merchant of Venice" at the FIFTH AVENUE. At the Casino, "The Yeomen of the Guard" had its fiftieth performance night of 4, when metal match box souvenirs, representing a yeoman, were given out. Henry Miller, of the Lyceum, was absent from the cast of "Sweet Lavender" 5, on account of a sore throat, and George S. Paxton assumed the role of Clement Hale. "Waddy Goggin" was played for the last time at Harrison's night of 8, having been on since Sept. 3. During the later performances, George W. Middleton's part was played by Peter Goldrich. Mr. Middleton retiring from the company. Roland Reed's fortnight's engagement at the Fourteenth Street, which had been disturbed by Alice Hastings' death, ended 8 to fair business. Mary Anderson repeated her performance of Pauline in "The Lady of Lyons" at Palmer's, Saturday night, 9, as a relief from her more exacting work in "A Winter's Tale." Her success during this engagement has been remarkable. The run of "The Lottery of Love" at Daly's was interrupted Tuesday night, 4, for a single representation of "20-80"—the first in a series of ten Tuesday night subscription performances planned for this winter by Mr. Daly. The revival was entirely successful, and the house was crowded in every part. We append the cast: Courtney Corlis, John Drew; Mr. Laurence Borgia, James Lewis; Professor Gasche, Charles Leclercq; Mrs. Hypatia Borgia, Mrs. G. H. Gilbert; Dora Hollyhock, Sara Chalmers; Flos, Ada Rehan; Jessie, Kitty Cheatham; the dog in the picture, "Philo." The week stands finished 8 were these: James McNeill's "Monte Cristo" at the PEOPLE'S; the C. W. Condoock "Hazel Kirke" at the JACOBS' THIAIA; Mrs. McKee Rankin in "The Golden Giant Mine" at JACOBS' THIRD AVENUE; Proctor & Nugent's "The Fugitive" Co. at the WINDSOR; Scott & Clifford's "T. T. C." Co. at the HARKLEM COMIQUE and Harry Lacy's "Still Alarm" Co. at the GRAND. In the latter company Edith (Muriel) Mrs. Martinelli made a pleasing hit as the sobrette. "O-Tell-O" the new burlesque at DOCKSADEN'S, was quite a go, and business was fairly good all the week. At AMBERG'S GERMAN THEATRE the initial hit in the new house was scored night of 6, when "Ein Toller Elnfall" ("A Keen Idea"), by Carl Laufs, was acted for the first time in this country. It was originally done in Germany a few years ago. It is a rattling farce comedy, and was admirably acted by Mrs. Schmitz, Mrs. Friese-Varndal, Max Lubbe, Herr Walter, Herr Friese and Herr Fabiani of the stock company. The LYON SQUARE remained in darkness. "L'Africaine" was the notable production of the week at the METROPOLITAN.

ANNIE FILLEY will follow "The Crystal Slipper" at the Star, Dec. 24, for two weeks.

DISTRICT OF COLUMBIA.

Washington—At the National Theatre, E. H. Sothern comes Dec. 10. Evans and Hoey played to immense business week of 3. Joseph Jefferson comes 17.

ALBAUGH'S OPERA HOUSE—"A Midsummer Night's Dream" 10 (return engagement). Mrs. J. B. Potter played to good business week of 3. Kellogg Opera Co. 17.

HARRIS' BLOOT THEATRE—Gus Williams 10. N. S. Wood 10. Excellent 3-8. "Bubbling Over" (Ada Gilman) comes 17.

KERNAN'S NEW THEATRE—Harry Williams' Co. 10. Muldoon and the Horse-Box Four came week of 3 to good business. "The Two Sisters" 17.

GLOBE THEATRE—Martindale Bros., Willie Abern, A. E. Evans, Helen Marr, Hagan and Howard, and Alice B. Burlesque Co. come 10. The Orpheus Parlor Minstrels, and a troupe of special people drew first rate houses week of 3. Next: Brilliant Quartet, Matthews and Harris, Postelle and Emmett, Harry Blake and wife, Alice Wilson, Dan Hart and others.

NOTES—Annie Lewis, the pretty little sobrette of Roland Reed's Co., called her home 9 for a week's rest. Mr. Reed having prematurely closed his engagement on account of the death of his wife, Alice Hastings. Lodge No. 15, B. F. O. E., attended a Parlor Match in the Lyceum Theatre last night. The following special people drew first rate houses week of 3. Next: Brilliant Quartet, Matthews and Harris, Postelle and Emmett, Harry Blake and wife, Alice Wilson, Dan Hart and others.

LOUISIANA.

New Orleans—"She," at the Grand Opera House Dec. 9, promises to be the spectacular event of the season, and from the rapid sale of seats it is almost safe to say it will be a financial success. "Jim the Penman" was rendered in a most artistic style by A. M. Palmer's Co.

AT THE GRAND OPERA HOUSE, "The Runaway" was made here here. The same company will produce "The Skirmish Line" 9 and week. [This will be its initial presentation.—ED. CLIPPING.]

ACADEMY—"A Night Off" is billed to supersede Lillian Lewis. Miss Lewis drew fair business.

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RUMORS that have been spread of the approaching dissolution of the partnership between Edwin Booth and Lawrence Barrett, although they have been contradicted by their business agents, yet have this foundation in fact, that the two distinguished actors will not travel together next season. Their programme has just been made. The combination of Booth and Barrett in one theatrical company was intended to last for only one season. The success attending the venture during the first year induced the two actors to continue in company during the present season. The experiment has been successful financially thus far, but the novelty of seeing two such actors in one cast, which, it is believed, would alone justify the increased price of tickets, and the expense of the organization, has now passed away, and whatever may be done in the future, it has been determined that next season, at least, the two actors will make separate tours. They will remain together until the end of this season, which will include the engagement to open the new California Theatre in San Francisco in May next, and at the end of that engagement their travels as "joint stars" will cease, for the present at least. But while Messrs. Booth and Barrett are to be separated on the stage their business relations are to continue. Mr. Booth will keep the booking for the California Theatre under the management of Mr. Barrett, precisely as the two actors are now playing together. It is promised that he will have the support of a strong company, including a leading lady who is described as a "powerful actress," but whose name still remains a secret. The booking for this tour are now being made. Mr. Booth's tour will open at the Broadway, this city, early in October, 1889, with "Macbeth" or "Richard III." Mr. Barrett will also travel alone, but he will begin his season at Chicago, Ill., in September, and after a run there, he will appear at the Broadway Theatre, this city, where he has arranged for an elaborate production of a new play, in which he will have the star part, and in the success of which he has such confidence that he is arranging to place it on the stage of the Broadway for a run of at least two months. After this time here the piece will be taken on the road by Mr. Barrett, visiting only the larger cities, where long engagements can be profitably made. Mr. Barrett's tour, like that of Mr. Booth, is already well booked, so that there is no probability of any material changes being made in the programme. The programme of the tour is as follows: Booth, who wrote "Pendergast," which Mr. Barrett brought out some years ago. Both the Booth and Barrett companies will be under the able direction of Arthur B. Chase, who has so ably piloted the great combination during the past two years.

JACOBS' THEATRE. There were plenty of vacant seats at both performances here, when Horace Lewis opened his first city engagement this season in "Monte Cristo." The cast, which we append, was good: Edmund Dantes, Abbe Busoni, Count de Monte Cristo, Horace Lewis; Mons. Norbert, Solomon; Von Gips, Inspector; Joseph Hausman; Mons. Villot, Walter Osmond; Mons. Danglars, Ed. Wright; Fernand, Geo. A. D. Johnson; Abbe Faria, T. F. English; Mons. Morelli, R. Keating; Caderousse, P. A. Hannary; Albert, E. L. Hamlin; Armand, N. H. Patterson; Baptiste, J. Howard; Mercaderes, Countess de Monte, Mrs. J. P. Sells; Carconte, Ethel Douglas; Mlle. Danglars, Portia Albee; Marie, Mildred Holland. Next week, Geo. C. Boniface in "Under Cover."

WINDSOR THEATRE.—W. J. Gilmore & Co., in "The Twelve Months," opened at this house, Dec. 10. The spectacle was then presented for the first time in this city since 1870, when the late James Fisk Jr. produced it at the Grand Opera House. At the Windsor the "Twelve Months" sign was displayed early in the evening—in fact, before the curtain went up. The performance was given, all things considered, in a very satisfactory manner, and the spectacle, in this respect, was a transformation scene in the last act. The dialogue, at times, is somewhat slow, while at other moments it is quite brilliant. The story has been published in these columns, and it is therefore unnecessary to reproduce it now. The presentation is in three acts, with numerous scenes, the first representing the Council Chamber of Bores, and the meeting of Snow and Gobins. In the second scene the brothers Byrne appear in their specialty. The third scene introduces a ballet divertissement entitled "The Policeman and the Girl," participated in by eight young ladies, dressed as policemen, and eight others attired as girls. The Brothers Savinella, in "The Presidential Quadrille," were a great go and elicited loud applause. In the fourth scene of the second act, an introduced a cockatoo ballet. In it each young lady had a pet cockatoo, which she cockatoo. It was a novelty, and took well. It was, we believe, an idea of Chas. H. Yale, and it served to introduce Marie Bonifant, Emma Parilla and Victor Chado. The dancing of the latter, by the way, was really marvelous. The first scene of the last act introduces a performance of acrobats (who made the hit of the evening), and "The Ballet of Nations," led by Mlle. Bonifant as America. Most of the scenery is from the studio of Harry Merry, while Messrs. Getz and Reid should also receive credit for some meritorious work. Chas. H. Yale, who directed the show, deserves praise for the manner in which the vast amount of properties were handled, and for the work which he has had to perform while on tour. All the company's scenery could not be used on account of the Windsor's stage being too small, and the working space for the acrobats inadequate to allow a proper handling of it. A peep behind the scenes on the opening night fully justifies us in saying that, with more room, a much smoother show could be given. The company was quite evenly balanced. Jessie West in the part of Ned West, the old time minstrel, as Bright Eyes, should have more to do, for her pretty face and well moulded form make her a handsome picture. She and Stanley Macy (as Shoro Apopos) were the life of the show, and never failed to elicit applause. Mai Estelle as Zoro, the show queen, was presented in a handsome piece of statuary by her friends in front. Several of the people were suffering from bad colds. Those who went to the Windsor expecting to see a voluptuous show of limbs, with all that implies, were disappointed. The dresses worn by the ladies were excellent, and the show a production. We append the cast: Hubert, David M. Murray; Shoro Apopos, Stanley Macy; Serno, Charles O'Brien; Russo, Augustus Pixley; Magnus, Henry Rice; Uric, H. S. Young; Kulla, H. S. Weeks; Tycho, M. A. Kent; Gurren, George; W. W. T. French; Joe Jacob, Albert Edmunds; Felician, Katherine Cogswell; Marie, Lillie Lopez; Frieda, Emma Pease; Una, Jennie Stone; Dame Wurs, Burton Stanley; Sun Spitt, Soars, Queen of the Sun, Florence Asubroke; Zoro, Mai Estelle; Bright Eyes, Jessie West; Boreas, J. B. McLaughlin; Jack Frost, Lewis Snow; Hail George, Lewis; Snow, J. B. Edmunds; Show, Phil S. Albert; Icicle, Bard Henricks; Executive Staff, W. J. Gilmore, proprietor; Chas. H. Yale, manager; Geo. H. Murray, general agent; W. F. Spent, musical director; Louis Snow, stage manager, and John McGuffey, stage machinist. Next week, Charles McCarthy in "One of the Bravest."

FIFTH AVENUE THEATRE.—The Booth-Barrett Co. opened their fifth week here Dec. 10 with a sumptuous revival of "Julius Caesar," cast thus: Brutus, Edwin Booth; Cassius, Lawrence Barrett; Marc Antony, Charles Hamilton; Julius Caesar, John De Witt; Decius, Charles Collins; Casca, Ben G. Rogers; Octavius Caesar, Lawrence Hanley; Metellus Cimber, William Stafford; Popilius Lenus, W. C. Stone; Titus, T. W. Seely; Trebonius, Frederic Vroom; Cinna, Beaumont Smith; Sothsayer, F. Harrison; Pindarus, Charles Kohler; Lucius, Walter Houston; Flavius, James Morris; Lucius, Agnes; Actres: First Citizen, Owen Fawcett; Second Citizen, Oliver Doud; Portia, Minna K. Gale; Calphurnia, Gertrude Kellogg. The production was notable in a scenic sense, aside from the strength of the acting. Ernest Albert's facile brush had turned out some excellent views of Rome, the picture of the senate chamber being conspicuously effective and realistic. The house was well filled, and there was much enthusiasm. Mr. Booth's Brutus and Mr. Barrett's Cassius renewing their earlier hits. Mr. Barrett's Antony gained him much applause for its vigor, intelligence and sincerity. Before the close of the engagement, Jan. 5, "The Fool's Revenge," "York's Love," "David Garrick" and "The King's Pleasure" will be revived. Mrs. Langtry opens in "Macbeth."

HENRY MILLER, who has been ill, resumed his part in "Sweet Lavender" at the Lyceum Dec. 10.

HARRIGAN'S PARK THEATRE.—A crowded, friendly and even enthusiastic house saw the first performance in its extended form of Edward Harrigan's "The Lorgaire," this Theatre Dec. 10. Elaborate preparation had been made for the production, which was, in its scenic completeness, the most notable Mr. Harrigan has given us in many seasons. We have already made known that the present three act drama is based upon an earlier play by Mr. Harrigan—"Lorgaire," acted at the first Comique Nov. 22 to Dec. 20, 1878. The original piece was in three short acts and a still briefer prologue, and is hardly remembered now even by the patrons of Mr. Harrigan's old theatre. The present drama is new in large part. Its characters are more numerous, its plot is brighter and more extensive, its plot better defined and its interest more clearly brought forth, while much of the dialogue, we believe, is fresh from the author's own pen. The first night's audience applauded with generous warmth and frequent greeting to the favorite in the company with flattering heartiness, and extending to Mr. Harrigan the usual speech-provoking ovation. Mr. Harrigan's songs, nearly a dozen in all, were received with much favor, and several of them, "Dolly My Crumpled Horn Cow," "Paddy and His Sweet Potatoes," and "Latter-day Irish," will speedily acquire wide popularity. Three are adapted from old Irish melodies. Mr. Witham's scenery is generally picturesque, the setting of a cliff and cave in the second act being as ambitious as anything we have ever seen on Mr. Harrigan's boards. The play itself, while the author's own, is a murder mystery in the Lorgaire (an Irish detective), whose heroism and shrewdness also enable him to restore to a rich parent his real son and expose a set of rascally impostors who combine counterfeiting and smuggling with their other evil practices. The play itself, while the author's own, is a murder mystery in the Lorgaire (an Irish detective), whose heroism and shrewdness also enable him to restore to a rich parent his real son and expose a set of rascally impostors who combine counterfeiting and smuggling with their other evil practices. The play itself, while the author's own, is a murder mystery in the Lorgaire (an Irish detective), whose heroism and shrewdness also enable him to restore to a rich parent his real son and expose a set of rascally impostors who combine counterfeiting and smuggling with their other evil practices.

IN OUR review of the opening of the Grand Street Museum on another page, we accidentally omitted the fact that the musical comedy, "The Lorgaire," written especially for Mrs. Geo. Thum and her husband, Count Magri, and his brother, Baron Magri, which was done Dec. 10. The play serves to bring out the versatile accomplishments of the mid-aged actors, and for an hour or so delighted an audience of about 100. The play is a comedy, written especially for Mrs. Geo. Thum and her husband, Count Magri, and his brother, Baron Magri, which was done Dec. 10. The play serves to bring out the versatile accomplishments of the mid-aged actors, and for an hour or so delighted an audience of about 100. The play is a comedy, written especially for Mrs. Geo. Thum and her husband, Count Magri, and his brother, Baron Magri, which was done Dec. 10. The play serves to bring out the versatile accomplishments of the mid-aged actors, and for an hour or so delighted an audience of about 100. 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Tim Keefe, it is said, will begin to coach the Amherst College nine early next Spring.

MISCELLANEOUS.

Good open time can be obtained at the following houses, as per the cards, for their respective managers:

At the **Hotel New Haven**, **Opera House**, **Astoria, N. Y.**: **Standard Theatre**, **Cincinnati, O.**: **Owensboro, Ky.**: **Opera House**; **Academy of Music**, **Parkersburg, W. Va.**: **Jackson, Tenn.**: **Opera House**; **Chicago, Ill.**: **Opera House**; **Oakland, Ill.**: **Grand Opera House**, **Rochester, Minn.**; **Rochester, N. Y.**: **Opera House**; **Coquiton, B. C.**: **Hotel New Hall**, **Havana, Ill.**: **Chicago**, **Mich.**: **Theatre**; **Academy of Music**, **Cleveland, O.**: **Quinn, by Opera House**, **Worcester, O.**: **Rhode's Opera House**, **Worcester, Mass.**: **Hotel New Haven**, **Worcester, Mass.**: **Opera House**; **Union City, Tenn.**: **Opera House**.

For Sale—A complete deshow by **J. A. Baker**, "Entertainment for the Millionaire," **Chicago, Ill.**, with 100 programs by **P. T. Barnum**, **Scientific Hobbies** by **De Cail** & **C. Mac**, **Designs** by **C. L. Burlingame**.

C. L. Burlingame, **Chicago, Ill.**

C. Wilson seeks a round top canvas. So does **Texas Mark**. See cards.

Prof. W. H. Shaw has exhibits to exhibit a miniature coal mine.

Prof. W. H. Shaw has magical apparatus for sale.

P. Harris has added another house to his list. He is in **Chicago, Ill.**

F. C. Bancroft desires an attraction for **Elks'** benefit, at **P. C. card**.

F. Proctor elsewhere gives an o

Geo. R. Roome, known to the profession as Geo. R. Lumb, died at Providence, R. I., Dec. 7, of typhoid fever, at the age of 37. At the time of his death Mr. Lumb held the position of "certifying" agent at the Westminster Museum. He was born in midwestern Maryland, and was educated at the University of the South, Eng., to Boston, Mass. He had been connected with the theatrical profession in various capacities since childhood and was one of the first to engage in the sale of the photographs of actors in the theatres. His first engagement was at the age of ten, when he was employed by the manager of the Athenaeum, Boston, where he played under the management of Wyman Marshall. He traveled with Henry and Maggie Mitchell, in the capacity as photographer. In 1850, at the opening of the Theatre Company, Boston, he was employed as a photographer.

DEATHS IN THE PROFESSION.

[illegible]

the Home Life Insurance Co., a part of the time as its secretary. He edited "Songs of the Sanctuary," a book of hymns, and was a member of the First Baptist Church, assisted in the preparation of the *Me lodi* hymnal, and compiled "Worship and Songs." He had two sons, both of whom were in the ministry. He was a rector of the Philadelphia Society of Brooklyn, and a member of the New York Society of Music in that city. He leaves a widow, a son and a daughter. Mrs. FRANK WILLIAMS (Kendall Walmsley) nee Novak, was born in Poland, Pa., and is now residing in New York City.

News of the death of Raymond Hartel at the age of seventy-eight reached London by cable Nov. 26. Hartel was the editor of the famous music publishing firm of Breitkopf & Hartel, of Leipzig, which is probably the oldest publishing firm in the world. He was born in Leipzig in 1799 by B. C. Breitkopf, who was born as far back as 1731. He was married to a daughter of the firm. Hartel, who was born in 1827, and whose youngest son is the one under review. His two-volume editions of the *Complete Works of J. S. Bach* are famous. Mendelssohn and others are the recognized "authorities" on the music of each of these composers.

Raymond Hartel was born in 1857, at "Maison Maury" of Macauze, a Theatre, died at Louisville, Ky., Dec. 5, of heart disease, at the age of seventy-two years. He was married to a daughter of the firm, and his only son and Mrs. Charles Pope of St. Louis are his heirs.

The body will be shipped to Louisville, N. Y., for interment.

LOTTA SWENEY, wife of George Edwards, former leaseholder of the property, died suddenly at this city Nov. 17, of heart disease, age thirty two.

Mrs. ELIZABETH PHILLIPS, mother of John Phillips and George Phillips, died suddenly at her home at 1200 N. Y. Nov. 28, aged 55. None of her children were able to attend her death, both John being in St. Boston and George in St. Louis.

FRANK C. BROWN, a well known actor, late of the Grand Opera House, died at Jacksonville, Mo., Dec. 10, aged fifty six.

HARRY BROWN'S death is referred to in our St. Louis item of Nov. 28.

LOTTA SWENEY, sister of Nellie and Ida Aib, died at the age of fifty-nine years, at 2 p. m., at the home of her parents, 1200 N. Y. street, at St. Louis, Mo., Nov. 17, 1901, and had only begun to study for the dramatic stage when taken fatally ill. The late Harry Sweney, noted baseballist in his time, was her brother.

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a bonanza for some Circus or Museum, (Great pe-
year-olds). Nothing like it ever invented. Took four
JAMES A. CRUJAN, Manager, Wilkes-Barre, Pa.

OREGON CHARLIE.
Wanted at once to complete company Musical Skat-
Artists, Lady and Gentlemen, to include, the
Ladies, for one or more single turns, and to work
Afterpieces and Light Comedies, must be good sing-
people playing guitars and Banjos. Will perform a
full time of Biz' and lowest salary. Make immediate
ad photos, which will be returned. For advance
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cars, one dressing room top, one light fixture, waxes
and brushes, and a good hair dresser.

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Prefer text to pictures.

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up. Company opens Dec. 17. Write quick.

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operates magic lantern preferred. Wanted, remain-
able objects for lecture. Write to

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A Full Company of Artists, Leading Lady and Gent, also a STRONG White and Black Faced Comedian for Repertoire. Must sing and dance. To the above people I will pay a good salary. Every member must have fine wardrobe. State full particulars in first letter, with lowest salary, and enclose Photo, which will be returned. Company not to be possible for board. Prefer the one who can play in Brass Band. Don't write if you can't fill the bill. A long season to good people. Also desire to purchase or play on a royalty a Sparkling Comedy in three or five acts. Opera House having open time East, West and South, please send best sharing terms.

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Regards to Archie White.

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I hereby warn managers against playing the so called

MATTIE GOODRICH

"Grizzly Adams" Co.,

as S. J. WHEELER has the exclusive right to produce the same, and I will prosecute all managers allowing the M. G. CO. to play their houses. Also, MATTIE DURAN was adopted by me, and has no right to my name.

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Sober, reliable man for juveniles and heavier, man for old men and characters, and good pianist. Must have good wardrobe and dress well on stage. Drunkenness, fired without notice. Salary paid in full each week. Company has never missed a salary day nor a single date in 75 weeks. Write quick, stating lowest salary, to any address on receipt of price, fifty cents in silver. Clubs and dealers served at \$2 per one hundred copies. C. O. D. Address **GEO. C. RYAN,**

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Co. with street band preferred. Have not had a Minstrel Show for 5 years. New Opera House. (Capacity 500). Write or telegraph. **JACK F. HULL, Manager.**

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IT'S VERY PECULIAR. THE LAUGHTER CREATING COMEDIAN,

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HAVEVERLY'S MINSTRELS,

Under the Management of **W. S. CLEVELAND.**

Opening Sunday, Dec. 16, at **Columbia Theatre, Chicago, Ill.**

THE VOICE OF THE PEOPLE THROUGH THE PRESS.

Let me tell you, there was a young man at Harris' Theatre last week who has the instinct of a true comedian. R. G. Knowles. He has no opportunity in the thin dish of rubbish, dubbed "Capers," to show all that he can do. But he will get a play, sometime or other, suited to his talents, and then he will be as startling and as sudden a revelation as was Ezra Kendall when he was cast as Dr. Umo Medicus in "We, Us & Co." and thus got on the first step of the ladder of fortune. Knowles is, I believe, as clever as Kendall, and as his style resembles that of the latter, the comparison is naturally suggested.—PITTSBURGH PRESS.

They were kept in a continuous laugh. R. G. Knowles as Prof. Peck was very funny, and his songs were very acceptable.—BUFFALO TIMES.

Mr. R. G. Knowles as Prof. Peck did some good character acting, and his song, "The Very Peculiar," so delighted the audience that they made him sing eight verses, and then only desisted from demanding more by his asking them to go out and make an affidavit that they would not call him again after he had sung another verse. The company as a whole is good.—BUFFALO NEWS.

R. G. Knowles as the Professor is a host in himself, and he does the broad comedy business of his part in excellent style.—SYRACUSE JOURNAL.

R. G. Knowles as Col. Poster was excellent. New specialties were introduced in the second act, and Mr. Knowles' songs and talks took well.—BUFFALO COURIER.

Mr. R. G. Knowles is a clever comedian, and his specialties were received with rounds of applause.—CINCINNATI ENQUIRER.

Mr. R. G. Knowles as Professor Agamemnon Octavius Peck, F. R. S. L. D., has genius and used it to advantage. In his topical song, "The Very Peculiar," he was

anchored until compelled to make a speech.—TOLEDO BLADE.

R. G. Knowles, as Prof. Agamemnon Octavius Peck, gave a finished piece of character acting.—DETROIT FREE PRESS.

R. G. Knowles is particularly clever and pleasing in his work.—PITTSBURGH TIMES.

Those who were present yesterday afternoon and last night were in a roar from the beginning to the end. R. G. Knowles, as the Professor, displayed a great facility for comedy work.—LOUISVILLE COURIER JOURNAL.

R. G. Knowles as the Professor, was received with great favor.—ROCHESTER DEMOCRAT AND CHRONICLE.

Mr. Knowles' topical song, "The Very Peculiar," seems to take, and he is given an almost endless number of encores.—OLYMPIAN DISPATCH.

Mr. R. G. Knowles, as the professor in an academy, is clever. His topical song, "The Very Peculiar," was so well received last evening that he finally sang his ninth verse, after declaring that the audience must make an affidavit not to bother him any more.

The Kimball Merriemakers put on "Mam Jelle" at the Court Street Theatre last evening, and of course the audience enjoyed it immensely, particularly the work of Mr. R. G. Knowles as Col. Hiram Poster.—BUFFALO EXPRESS.

Mr. R. G. Knowles, as Prof. Agamemnon Octavius Peck, the school master, was very laughable throughout. His song, "The Very Peculiar," was good.—PHILADELPHIA RECORD.

R. G. Knowles, as the whimsical Professor, was excellent.—PHILADELPHIA LEADER.

R. G. Knowles has made a hit in the part of the Professor, and his song "The Very Peculiar" received an endless number of encores.—OHIO STATE JOURNAL.

YOU WILL HEAR FROM ME LATER.

YOURS, RESPECTFULLY,

R. G. KNOWLES.

HYDE & BEHMAN'S

WANTED, FIRST CLASS SPECIALTIES

For the Weeks of Dec. 24, 31, 1888, and Jan. 7 and Feb. 18, 1889.

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HYDE & BEHMAN, Brooklyn, N. Y.

SPECIAL NOTICE.—Any Combination or other attraction booked at the above house, playing at any other within the limits of the City of Brooklyn, prior to their date with us, will be canceled or enjoined from appearing at such place of amusement.

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J. F. O'NEILL, Manager New Grand Opera House, Charleston, S. C.

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WORCESTER AND PROVIDENCE PROCLAIM

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To be one of the most perfect Ventriloquists in existence. Everything new this season. Fine printing. Address **HERMAN & LEMAN, 28 EAST FOURTH STREET, NEW YORK.**

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We want some good drawing card for our Side Show, also Colored Musicians, Curiosities of all kinds write. Address **L. C. SHIPLEY, Stockton, Cal.**

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This GIGANTIC REPRESENTATIVE MINSTREL ORGANIZATION, SO RECOGNIZED IN TWO HEMISPHERES, has secured substantial endorsement in
THE PEOPLE'S HARD CASH and the JOURNALISTS' SINCERE ESTEEM, PLAYING TO LARGER RECEIPTS THAN EVER BEFORE KNOWN EVEN IN
THE HISTORY OF THIS GREATEST OF ALL GREAT MONEY WINNERS,

thereby calling tears to the eyes of sorrowing managers, and, because their theatres were not larger, and THE SNARLING, DESPICABLE, JEALOUS, SNEAKING IMITATORS, the jackals who rob, hor-
row, STEAL the ideas of their superiors—as far as their feeble powers will permit—and sit, too weak to stand, PARALYZED, AMAZED, ASTONISHED AND OVERWHELMED AT OUR SUCCESS. DURING
OUR PACIFIC COAST TOUR DISAPPOINTED THOUSANDS HAVE HAD THE OPPORTUNITY OF

EVERY NIGHT AND EVERYWHERE READING

THE SWEETEST VISION KNOWN

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STANDING ROOM ONLY

So great has been the demands for seats even at the HIGHLY INCREASED PRICES, that EXTRA MATINEES HAVE BEEN GIVEN with glorious returns. Long runs have been made to put in

EXTRA SUNDAY NIGHT PERFORMANCES,

Ever with the same result so often communicated to our friends and envious rivals—including unpropitious weather and other would be's,

"WE CAN'T HOLD THE PEOPLE."

That is we cannot hold those who fail to get in, but to those

WHO ARE FORTUNATE ENOUGH TO SECURE A SEAT,

OR EVEN SO MUCH AS A PLACE TO STAND OR HANG ON BY THE HANDS,

THERE IS POSITIVELY NO ESCAPE UNDER THREE HOURS,

AND SUCH A THING AS THE USE OF A DOOR CHECK IS UNKNOWN WITH THE

HAVERLY-CLEVELAND MINSTRELS

WHILE THE THEATRES

RESOUND WITH BRAVOS, ENCORES AND CHEERS.

and all this in the turmoil of a National canvass and at a period that the majority of managers have been emptying their socks and tapping their bank accounts, or standing off the printer or holding
back salaries. For the reason of the supreme success of this company, under the circumstances, there are cogent reasons summed up in a line,

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THAN EVER BEFORE SINCE THE DAY OF ITS INCEPTION,

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TO MEET THE STANDARD TEST OF METROPOLITAN CRITICISM.

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OVER THE PRINCIPAL THEATRES OF

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SO MUCH FOR THE IMMEDIATE PRESENT AND NEAR FUTURE.

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AND "80" BECOME THE MAGIC SUM.

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and as the management is desirous of making it in every way the Grandest and Greatest ever conceived, it will be pleased to negotiate with Leading Artists, especially in the Musical Branch, for which
Twenty of the Best Vocalists will be required, in addition to a Superb Orchestra of Mammoth Proportions. Also wanted for this season: Ten Comedians, Ten Vocalists, Ten Song and Dance Artists and a Solo
Cornet Player to lead the band. For this tour the most Elaborate Printing ever conceived will be executed, and the Advance will be in charge of adepts in every department to herald

THE MOST EXPENSIVE AND ORIGINAL MINSTREL SHOW ON EARTH,

Sinking all other organizations into insignificance and eclipsing all its former unequalled glories. On account of the size of this Company, it will not be able to play short engagements, or play other
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SPECIAL POSTSCRIPT.—MR. CLEVELAND is well aware that it is the custom of some managers to advertise for talent when they have no idea of employing, but in his request
above he is absolutely in earnest, and seeks communications from the very best of the musical profession, twenty vocalists and twenty musicians. Is also ready to treat at all times
with genuine novelties. PERMANENT ADDRESS, CARE COURIER CO., BUFFALO, NEW YORK.